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BEHIND THE RUGS.

"A jury before Supreme Court Justice Goff almost saw an exhibition on Tuesday," say the N. Y. Sun, "of the process of treating Oriental rugs to make them look ancient, and of doctoring moth-eaten rugs to make them look as good as ever, as part of the evidence in a suit by Paul M. Allo, a well known oriental rug 'expert,' against Benguiat Bros., Fifth Avenue dealers.

"Allo, who was one of the head salesmen and rug experts in the Benguiat establishment for about fifteen years, sued to recover a commission of 1 per cent. on rug sales totalling \$880,000 on the ground that he was engaged at a salary of \$25 a week and the commission. The Benguiats contended that Allo was to receive only a weekly salary and no commission. The jury returned a verdict for \$8,091, which was all Allo sued for, with interest, less \$1,600 he admitted owing the Benguiats.

"In the course of his testimony Allo told of the immense profit to rug dealers through the employment of competent salesmen. He told of one Polonais rug bought in Paris for eighty francs, which sold in New York for \$12,000. In another case the dealers bought an Indian rug for £50, and after making \$400 worth of repairs on it they held it at \$15,000.

Allo offered to name the purchaser of the \$12,000 rug, but neither his attorney nor counsel for the Benguiats wished him to do so. He also testified that although his employers contended he was receiving only \$25 a week they charged \$500 a day for his services when he was engaged as an 'expert' on the collections of Charles T. Yerkes, Senator William A. Clark and Capt. Philip M. Lydig.

"Vital Benguiat, chief witness for the defence, denied that it was possible to make new rugs appear old so purchasers would be deceived. 'They could be told a mile away,' he said. This drew from Max D. Steuer, counsel for Allo, the statement: 'If they could be told a mile away a lot of you rug dealers wouldn't be in business.'

"Allo testified that new rugs were made to appear old through the use of pumice stones, which wore down the fabric. In certain rugs there were 800 knots to a square inch, and it sometimes took an hour to cover an inch in the ageing process, he said. In filling up holes in old rugs and making them whole again Allo said it was necessary to take the same number of stitches that were taken in the original, and then remove traces of repairs by the use of pumice stones.

"In the course of the trial the jury asked Justice Goff to excuse the jury while he offered certain evidence, because he didn't want the offer to appear theatrical. When the jury had filed out Mr. Steuer said that he had brought to court an old, damaged rug and intended to ask Allo to demonstrate the method of making it appear sound in order to prove that his services in rehabilitating old rugs into new were of a unique and extraordinary character. Counsel for the Benguiats objected and Justice Goff ruled out the exhibition."

MACMONNIES RETURNS.

Frederick MacMonnies, the sculptor, returned from France on Tuesday on the Rochambeau. He says he hid his works under the straw of his barn in Giverny and that they were overlooked by the Germans. His "Civic Virtue" for the fountain in the City Hall Plaza is stored underground in Paris. Mr. MacMonnies intends to make a long stay in this country and possibly again take up a residence here.

Comstock's Successor.

John S. Sumner, a lawyer who has been associate secretary of the N. Y. Society for the Suppression of Vice, has been chosen to succeed the late Anthony Comstock as secretary and director of the Society. He is a son of Rear-Admiral George W. Sumner, retired.

R. M. SHURTLEFF ESTATE.

Ropwell M. Shurtleff, the veteran American landscapist, who died January 6 last, left an estate appraised at only \$17,375 to his widow Clara E. Shurtleff. Six pictures now at the Folsom Galleries are held to be worth \$2,900, the principal one "In the Shadow of the Big Rock" having been appraised at \$1,200. Three cases of pictures, valued at \$7,700, stored in a safe deposit vault for about 10 years, have been darkened by dust and exposure. The majority of them will be destroyed.

HOMER FOR MINNEAPOLIS.

An important water color, "The Conch Divers" by Winslow Homer, one of his Bahama series, has been purchased from the Macbeth Galleries for the permanent collection of the Minneapolis Museum.

What Art Prices Teach.

In reviewing the work of Gunther Koch on "Art Auctions and Prices," the *Cicerone* remarks that a further advance in prices is to be looked for in the Aransatlantic market, adding:

"The Americans have only begun to buy; the love of art is constantly increasing the circle of its influence. The result of the war will be that instead of having to pay first class prices for third class articles, as has been the case of recent years, for various reasons a large number of first class works will appear on the market."

SIR HUGH LANE'S BEQUESTS.

A cable to the N. Y. Times says that Sir Hugh Lane, the collector and dealer who perished on the Lusitania, left \$250,000. He

TO SHOW BESNARD'S DECORATION.

W. Francklyn Paris is hoping to get the consent of the French Minister of Fine Arts, to exhibit in the principal American cities, for the benefit of the families of French soldiers artists, Albert Besnard's large decoration for the Peace Palace at The Hague. The subject is "Peace by Arbitration."

DESTROYED HIS SCULPTURE.

Charles E. Alden who once worked under Augustus Saint Gaudens is living at New Bedford, Mass., making papier maché material for theatrical settings in an abandoned factory building, where he also lives and does sculpture between whiles. He points with something of sadness to a photograph of his statue of an old whaler with a boy by his side to whom he is telling "The Story of a Harpoon." This he had to destroy as he was unable to pay the cost of putting it in bronze for the City of New Bedford would not take it at cost. A local art club black-

brought very low figures, some going at \$7 and \$9, due to the fact that many were too large for ordinary use.

Mr. Kraushaar was a large buyer of the carpets, wall coverings, chairs, etc. The very large Wilton carpets almost new, went for a song, as did also the electric light fixtures and reflectors. The Ehrich galleries secured some crimson velvet velours wall covering and curtains to match, the coverings 4 feet wide and approximately 70 yards square, for \$62.50.

STUART OR MATHER BROWN?

The reproduction in the September issue of the Burlington Magazine of London of a portrait of William Harwood which Mr. Lionel Cust in an article in the same number attributes to Gilbert Stuart, and argues must have been painted between 1780 and 1789, when Stuart left London for Dublin, has had an unexpected and valuable result in bringing to the attention of both English and American collectors—the work and history of another early and strong American artist—almost unknown to art lovers—namely Mather Brown.

This result has come about through the questioning by Mr. Charles Henry Hart, admittedly the best authority on early American painting, of Mr. Cust's attribution to Stuart, of this portrait which he claims is by Mather Brown. Mr. Cust has been communicated with on the subject and his reply to Mr. Hart's questioning is awaited with interest.

Meanwhile a paper by Mr. Hart entitled "Notes on Gawen Brown, Clockmaker and His Son, Mather Brown, Painter," communicated to a meeting of the Massachusetts Historical Society, of which he is a member, Nov., 1913, is timely and interesting and is herewith republished:

"The presentation to the Society last December of the watch of Rev. Mather Byles, made by his son-in-law Gawen Brown, leads me to give some further data concerning Gawen Brown, who is sometimes misnamed 'Gendon Brown.' His first wife, Mary, died May 28, 1760, aged 31, and was buried in the Granary Burying Ground, Tremont Street, Boston. They had children baptised in the Old South in 1757 and 1758. But Elizabeth Adams was not his second wife as stated. He was a widower but three weeks to the day when he was married to Elizabeth Byles, daughter of Mather Byles, by whom he had one child, born October 7, 1761, and named for his grandfather, Mather Brown.

"This son went to London in 1780, received some instruction in painting from Benjamin West and became, if not a great, a well-known portrait painter, having among his sitters Thomas Jefferson, of whom in 1786 he painted a portrait for John Adams, which is now owned by Mr. Henry Adams of Washington, D. C., and was engraved for Bancroft's History of the United States. The artist's receipt for painting this portrait is pasted on the back of the canvas and the price paid him was six guineas. Contemporaneously he painted a portrait of John Adams for Jefferson, which, with a replica of Jefferson's own portrait and one of Tom Paine painted for Jefferson, have disappeared, although they were both in the exhibition of paintings at the Athenaeum, in Boston, which opened May 1, 1812, as appears by the supplement to the catalog headed, 'The following were collected by the late President Jefferson,' in which they are numbered 311 and 316 respectively. Trumbull wrote from London to Jefferson in Paris, 'Brown is busy about the pictures. Mr. Adams is like—yours I do not think as well of.' The latter has however great historical importance as it is the earliest known delineation of Jefferson's face. A portrait of John Adams's daughter Abigail, who was the wife of Colonel William Stephens Smith, painted by Brown in 1787, is in the old Adams house at Quincy, Mass., and a self portrait of Brown, which he had sent to his aunts Mary and Catherine Byles, was sold at auction in Boston, April 4, 1908, and is now in the possession of Mr. Frederick Lewis Gay of Brookline, Mass. Brown exhibited at the Royal Academy, London, for fifty years; some of his portraits and historical compositions have been engraved, and his heads of John Howard and of Sir Francis Buller are in the National Portrait Gallery, London; but he was not very successful, and we have doleful accounts of his last days, although his obituary in the Gentleman's Magazine styles him 'Historical Painter to His Majesty and the late Duke of York.' He died in London, May 25, 1831.

(Continued on page 2)



WILLIAM HARWOOD

From Sept. Burlington Magazine

Gilbert Stuart or Mather Brown?

made many legacies to his family and gifts of pictures to various British galleries, the chief beneficiary being the Dublin National Gallery, of which he was once director.

Since March 15, the Vienna Museum of Art History has been reopened to the public on a restricted scale, on certain days. Owing to the number of the officials called to the front, the hours of opening has had to be shortened.

The Royal Porcelain Collection at Dresden has been again opened to visitors, as well as the Saxon Historical Museum.

The famous gilded bronze horses which for a century have adorned the principal portal of the Cathedral of St. Mark, at Venice, have been removed from the city to a place of safety because of the fear that they might be damaged by hostile aviators or war ships.

RICHARD LORENZ ESTATE.

The Milwaukee painter Richard Lorenz who died Aug. 8 left an estate in excess of \$7,500. There was no will.

balled him and to get even he got together a class of mill lads and taught them free, enough art in a year or two to form a rival show. His unique signature is three doughnuts and a cup of coffee. In addition to being a sculptor, Mr. Alden is according to the Boston "Journal" a painter, inventor and trick bicyclist.

BLAKESLEE FURNISHINGS SALE.

The fixtures and furnishings of the Blakeslee Galleries, No. 665 Fifth Ave., were sold at auction Tuesday morning last by the American Art Association, by order of the administrators, the lease having expired. Mr. Otto Bernet acted as auctioneer. There was a fair attendance, chiefly of dealers, notably Messrs. Charles W. Kraushaar and R. C. Vose of Boston, who were the chief purchasers, while the Ralston, Ehrich and Reinhardt Galleries were represented.

The prices obtained, considering the conditions, were on the whole, fair, although probably not over 10% of the original cost, while many bargains were obtained.

The total of the sale for 143 numbers was \$2,446.50. There were 44 picture frames sold, some very handsome, which

OLD RUGS AND MINIATURES.

"Persian rugs have always been known, but the earlier weaves, the great monuments of Persian work in this field, have only recently been given a just appreciation of their full value. The greatest collection of rugs is owned by the Emperor of Austria, and has been described in a book commonly known as 'The Viennese Publication.' This book, published through an Imperial subsidy, contains some of the most remarkable examples of lithography known, having caught and reproduced on a small scale the delicate shadings and color-tones and the intricate patterns of the carpets in this collection. The Kent-Shmavon collection included a number of examples of the Isapanan or Herat rugs, which have obtained considerable popularity in America.

"The dating of Persian rugs presents a difficult problem, even for the most expert, as but few are dated, and designs are traditional, and reappear again and again through several centuries. It is, however, an easy matter to distinguish the XVIII century and later productions from those of the three preceding centuries. The highest development of Persian carpet-weaving was reached in the designs which had animals and human figures as the decorative motive. This has won for them the common, but slightly inaccurate, name of 'hunting-rugs.'

Patterns on Rugs.

"Unlike the Occident, where textile arts have frequently been arrested in their development through the introduction at too early a stage of naturalistic motives in imitation of paintings, in Persia and the East in general, the animals and human being were not introduced as a motive until a well-developed stage in decorative art had been reached. This fondness for the narrative motive, Mr. Friedley once wrote, 'is the inevitable expression in terms of art of the imagination and poetry that entered so largely into the lives of the Oriental.

"Viewed from a distance the patterns of many of the large rugs seem at first to be overlaid and give a feeling of restlessness. But it should be remembered that these carpets were used to sit upon, and the eye, at this close range naturally took in but a small part, which, although connected with the whole design, was in itself a complete composition.

"For this reason the patterns on even the largest carpets were generally of the same scale as those of the small rugs. The varied, rich motives continually change slightly in color or line, so that an impression of infinity replaces the optical weariness which would result from the monotony of a constantly exact repetition, and yet the whole pattern is held together by a wonderful rhythm of both line and color.

The Austrian Emperor's Rugs.

"The great majority of the best Persian miniatures date from the period between the XV and XIX centuries, but the art reached its highest development in the XVI century, the age of the Bokhara school. These miniatures are beautiful as mural

decorations, and the enlightened connoisseur is today turning his attention to the Persian held in preference to Occidental art.

"Recent excavations in the sites of ruined cities in Persia and Mesopotamia have brought to light the unique charm of the early Persian pottery. Such cities as Rakha, Rhages and Sultanabad were overrun and destroyed in the thirteenth century, and considerable quantities of faience, exquisite in its shapes and colors, have been found among the ruins. Due to long burial in the earth, the pottery found in Rakha and Sultanabad especially has acquired a beautiful iridescence. Unfortunately, a complete and unchipped piece of pottery is a very rare discovery, but a small group of experts in Paris have acquired a remarkable skill in piecing together fragments and repairing the less damaged vessels. Their best work is, indeed, so cleverly done that only the trained observer can discover the patching."

Research in Miniature Painting.

"It is only recently that a general interest has been taken in the wonderful art of Persian miniature painting; and as science and collecting usually go together, Dr. F. R. Martin, one of the best connoisseurs of Persian art, has just given to the public the results of his research along these lines in an authoritative publication, at the moment when the Museum has received a most generous gift of Persian Mss. from Mr. Alexander Smith Cochran.

"The great period of the Timurids (1369-1494) is represented by a Koran copied in 1427 by Ibrahim Sultan, the grandson of Timur, a brother of Baisunghar, who was one of the first influential bibliophiles of the Orient. These men and their father, Shah Rukh, who has been called 'the founder of the most elegant style of book production of Persia,' created a new type of book, unsurpassed as to paper, illuminations, and covers. This Koran has naturally no illustrations, but the writing and the simple border with flowers and arabesques have the impressive, robust character of the school. An example of book illumination of this period is the Nizami of the year 1449-50, by an artist not of great refinement, but of vigor and entertaining variety. The design shows Chinese influence, still much in the style of the earlier Mongolian miniatures of the fourteenth century. The colors appear at first profuse and almost offensive in their vividness, but a closer study shows them to be a nice expression of the artist's temperament, and not without brilliant ideas and imagination."

"Of the Cochran Collection, the greatest work is undoubtedly a Nizami Ms., with fifteen miniatures, illuminated by Mirak. This artist was the contemporary and pupil of Bihzad, and founded the Bokhara school. Writing in another issue of the bulletin, Durr Friedley, a colleague of Dr. Valentiner, and with him one of the greatest authorities in this field of art, calls Mirak 'the Carpaccio of the East.'

Fineness of Technique.

"The work of the Persian illuminators was done with an incredible fineness of technique never equalled by any other people. The most conspicuous qualities of their work were the brilliance of color, the lack of shadow, and the way in which the color surfaces were broken up. Their entire decorative conception has had a marked influence on the most modern school of painting, just as at an earlier date the Persian inlay and metal work gave rise to a school in that field of decoration in Venice.

Stuart or Mather Brown.

(Continued from page 1)

"Washington Allston, in writing of Mather Brown to Dunlap (History of the Arts of Design in the United States, I. p. 228), says, 'I have heard that he was the son of a celebrated clock-maker—the maker of the Old South clock, in Boston, which is said to be an uncommon piece of mechanism.' And he was. On July 23, 1768 Gawen Brown presented a petition to the Old South that having made a suitable clock for public use, a number of inhabitants desire to purchase the same by voluntary subscriptions, provided it may be put up in the steeple. It was nearly four years before action seems to have been taken on the proposition, as not until March 30, 1774, a committee was chosen at a Town Meeting to purchase the clock of Gawen Brown and have the same fixed in Old South, for which, on April 4, 1774, Brown was paid eighty pounds. Gawen Brown died Aug. 8, 1801, at 82.

"Copley painted a portrait of Elizabeth Byles Brown in 1763, which must have been shortly before her demise, June 6, 1763, if Gawen Brown married Elizabeth Adams on Oct. 19, 1764.

"The data for this note have been gathered from various sources and it is the first time that an accurate account of Mather Brown, the painter, has been given.

DUTCH AND SWEDISH ART AT FAIR.

One of the finest and most comprehensive of the foreign sections in the Fine Arts Section at the Exposition is that of the Netherlands. The standard is exceptionally high and the installation both beautiful and harmonious.

That the quality of Holland's work is appreciated is shown in the number of awards given that country in painting, the graphic arts and sculpture.

Among the oils are two fine canvases by the late Johannes Blommers, remarkable for their rich color and splendid technique. A dignified and serious work entitled "Amsterdam Timber-Port" by G. H. Breitner, the winner of the Grand Prix of the Netherlands, is most pleasing in its soft tonality; and in sharp and direct contrast there is a spirited and well handled study, "Spanish Cafe," by Isaac Israels (son of Joseph Israels). "Old Woman reading the Bible," by Hobbe Smith, is a splendidly painted canvas—full of fine feeling and well expressed by the artist. Other fine examples of Modern Dutch Art are shown by David Bautz, Arnold Mari Gorter, Johan Hendrik von Mastenbroch, Willem E. Roelofs and W. B. Tholen.

Among the prints are three superb etchings by M. A. J. Bauer, entitled "The Holy Camel," "A Damascus Bazar," and "An Oriental Prince." In these three prints this master-etcher has attained the height of technique and great beauty of composition.

Well rendered, full of charm and entirely different in character is the work of Th. Van Hoytema, whose "White Heron" has attracted much attention. Two impressions of this print have already been sold.

The sculpture of the Netherlands is best represented by the three fine bronzes of Charles Van Wyk, whose work, in character and subject, is somewhat similar to that of Constantin Muenier, and executed with great sincerity.

The Manager of the Holland Section, Mr. G. E. De bries, has been exceedingly active and successful in interesting the public in the art of his country and has sold many fine works to both collectors and private buyers.

The Swedish Pictures.

The Swedish Section affords an opportunity to see the modern art of Sweden at its best, and has also been exceptionally fortunate in the receiving of awards. Many artists are represented in the eight galleries of this section, but the work of Liljeors, Schultzberg, John Bauer, Fjaestad, Carl Larsson and Anna Boberg may be said to show the strength and variety of the exhibition.

To Bruno Liljeors was awarded the Grand Prix of his country for painting, and his four fine canvases most amply fill the largest gallery of the Swedish Section. This artist has found particular inspiration in the study of bird-life in the open and his rendering is at once virile and convincing.

Mr. Anshelm Schultzberg, Swedish Fine Arts Commissioner, gives as his contribution nine beautiful works, showing his country in varying moods and seasons. He is especially noted for his winter scenes, and a most happy handling of the artist's favorite theme is shown in his "Winter in the Forest."

An entire room is devoted to the work of Gustav Fjaestad, an artist as remarkable for his versatility as for his strength. He gives us not only many canvases, full of both vigor and delicacy—of grey mountains, misty fogs, and soft quivering light, but has produced stunning tapestries with much the same effect as his paintings, and also some unique furniture. There is always a touch of mystery about the work of Fjaestad, lying perhaps in his very unusual and interesting technique and in the poetic nature of his subjects.

The work of John Bauer, who has with brush and color so beautifully translated the fairy tales of his native land, proves fascinating alike to both young and old, and his exhibition is never without an admiring devotee. With his truly magic touch and masterful handling he takes us back to our days of dreams and fairies and gives us at once, not only a beautiful work of art, but an old-world legend. His "Hut and Goblins," "The Magic Plant" and "Humpe and his Mother" are extremely clever renderings of the old folk-lore tales.

In Anna Boberg Sweden possesses an exceptionally strong painter. Her work is vibrant with life and color and shows deep study and an intimate knowledge of her subjects. Her "Huts and Boats" is particularly pleasing, and was one of the first paintings sold in the Swedish Section.

Last to be mentioned, but among the first in point of excellence, comes the work of Carl Larsson, to whom was given a Grand Prix for his drawings and etchings. There is always a particular charm and distinction about the work of this artist, whether it be a large and ambitious decoration or one

of those delightful interiors we have known in "Der Haus in der Sonne." His absolute sincerity of purpose is felt in each and every drawing and his color, always under perfect control and in complete harmony, gives added beauty and satisfaction. The Carl Larsson room is one to which one goes back again and again for rest and inspiration.

Sweden shows much that is good in the graphic arts, but her artists in this line do not seem to have produced as important works as her painters.

On the whole, however, it may be said that the Swedish Section is one of the most interesting and instructive in the Department of Fine Arts. M. J. Coulter.

EXPOSITION PICTURES SOLD.

Swedish Section.

Paintings.

"Huts and Boats," Anna Boberg.....	200
"Drying the Sails," Anna Boberg.....	200
"Spring in the Mountains," Anna Boberg.....	200
"Hut and Goblins," John Bauer.....	215
"Old Age," Gabriel Burmeister.....	250
"Contemplation," Gabriel Burmeister.....	250
"Spring Evening," Alfred Bergstrom.....	600
"A Frosty Afternoon," Anshelm Schultzberg.....	700
Prints, Etchings, Lithographs, Etc.	
"Study of a Head," Ernst Norling.....	20
"Snow Melting," Ernst Norling.....	20
"Gates of the Fide Cemetery," Ed. Cranier.....	10
"Salome," Gustav Magnusson.....	27
"Violin Player," Gustav Magnusson.....	22
"The Bridge," Ferdinand Boberg.....	10
"Snow Storm," Ferdinand Boberg.....	20
"St. Martin's Bridge, Toledo," Ferdinand Boberg.....	35
"Ducks," Carl Petersen.....	16
"Spring," Hilding Nyman.....	20
"Old Peasant, Dalecarlia," Helmar Mas-Olle.....	30

Netherlands Section.

Paintings.

1. "Spring," W. C. C. Bleckmann, Mr. G. H. Beal, Pittsburgh, Pa.....	200
2. "Standing Water on Sand Hills," Jan Jane, F. H. Kraft, Los Angeles, Cal.....	100
3. "In the Woods," L. L. Valentine, Chicago, Ill. G. J. de Boer.....	150
4. "Village Talk," J. E. Aldred, N. Y. Arend Hyner.....	1,500
5. "Old Woman Reading Bible," J. E. Aldred, N. Y. Hobbe Smith.....	1,000
6. "The Angels," Wm. T. Baird, N. Y. Willy Sluiter.....	Price not given
7. "Dutch Orphan House Girl," Wm. T. Baird, N. Y. Nicolass van der Waay.....	Price not given
8. "Before the Mirror," H. C. Fleury, Seattle, Robert Ives Browne.....	100
Prints, Etchings, Lithographs, Etc.	
9. "The Amsterdam Loch," H. A. van Torchiana, Holland, Dirk Harting.....	15
10. "Steeple Montelbaan," Oude Waal, H. A. van Torchiana, Holland, W. Witsen.....	18
11. "Edam," Robert Hochstetter, Cincinnati, O. W. O. J. Nieuwenkamp.....	20
12. "White Herons," John E. D. Trask, Th. van Toytama.....	15
13. "White Herons," a duplicate print.....	15
14. "Old Bridge," J. M. Grandt van Roggen.....	24
15. "Salerno," Mr. C. F. Adams, Portland, O. Etienne Bosch.....	25
16. "Steeple Montelbaan, Oude Waal," W. Witsen.....	18
17. "Sunny Tree-Lined Path," W. de Zwart.....	10
18. "Old Bridge," Graadt van Roggen.....	24
19. "Edam," W. O. J. Nieuwenkamp.....	20
20. "Down-Oaks," Martinus Kramer.....	20
21. "On the Lake," W. O. J. Nieuwenkamp.....	20
Italian Section.	
"The Procession," N. Bonfilio, Ettore Tito.....	\$2,500

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LONDON LETTER.

Sept. 29, 1915.

An interesting instance of the manner in which Sculpture may minister to Science is illustrated in the "Sculpture Department" of the London General Hospital at Wandsworth, where a number of prominent sculptors (among them Mr. Derwent Wood and Mr. Wilcoxson) are acting as Red Cross Orderlies. The services of these artists have been employed in the preparation of beautifully executed plaster-casts of injured limbs, so minutely copied and so accurately carried out that the makers of surgical instruments and of anatomical splints are enabled to produce with the minimum of trouble the required supports. Naturally each individual sculptor has brought to bear upon his task greater skill and elaboration than is actually necessary for the information of the instrument-maker, with the result that a series of the most minute and delicate anatomical studies has been prepared.

So little that is authentic is known of the life of Thomas Gainsborough that the forthcoming publication by Smith, Elder of Mr. William Whitley's illustrated biography of the artist is awaited with very considerable interest. This volume, which has occupied its author for many years, is the first work of serious research written on the subject, and throws a great deal of valuable light upon a career which hitherto has been practically a closed book. Some idea of the detailed manner in which the biography has been treated may be inferred from the fact that no less than ten exhaustive chapters have been devoted to the period of Gainsborough's life in London, of which until now only the barest details have been known, while for the first time the story is told of his famous portraits of Mrs. Siddons and "Perdita" Robinson as well as of the beautiful Mrs. R. B. Sheridan, whose full-length picture is in the possession of Lord Rothschild. In fact, the book will differ altogether from the common run of monographs in that it is not a compiled rechauffé of other biographies but a work of original research composed for the most part of new material, establishing the dates, hitherto unknown, of important canvases yet not disdaining to recall many an amusing anecdote and scrap of gossip about contemporary men and manners.

It is unfortunate that a book which has entailed such immense labour should have been compelled to make its appearance during the War.

Notwithstanding the fact that a great number of our treasures have been removed from English public museums and galleries, there still remains a vast quantity of irreplaceable works which one would rather not see exposed to the visitation of Zeppelins. We are always a little inclined to shut the stable door after the departure of the thoroughbred, and questions are being asked on all sides as to the reasons of the authorities for not having already removed to safer quarters such priceless possessions as, for instance, the collections of Greek vases, Egyptian sculptures and the unexceptional Rubens of the National Gallery. Mr. Charles Ricketts is calling public attention to the dilatoriness of those responsible in the matter, by means of letters to the press, and asserts that had it not been for the warnings given by Sir Claude Phillips, the situation would have been treated with even less precaution. It is curious that we should be so wanting in foresight seeing that not only have the Parisians exercised the greatest wisdom in regard to the safeguarding of their own collections, but even the enemy, by removing from Brussels all the finest of the antiquities found there, have themselves set us the example of timely care.

By the death of Lieut. Lord Spencer Douglas Compton in action, Watts' famous picture of "Love and Death" passes to his sister, Lady Loch, while as many as three Titians, as well as an Albert Durer and a Raphael are among the other bequests. The Watts canvas has so endeared itself to our people and its autotype reproduction is such a common feature of English homes that one has grown accustomed to thinking of it as a sort of national possession—the finest tribute that could possibly have been paid to the artist, one of the most spiritual and exalted thinkers of the 19th Century. A man like Watts belonged as much to the country at large as does any of the most prominent of our statesmen or philosophers and one feels that there is as much need for the "municipalisation" of his achievements as for any other great public possession.

L. G.-S.

The Message of Greek Art, by H. H. Powers. The Macmillan Standard Library. N. Y., 50c.

This is an intelligent historical and critical exposition of the work of Grecian sculptors from the days of the Kingdom of Minos, 3000?—1500? B. C., to those of the Dispersion and Transfusion at Alexandria, Rhodes and Peigamon. The illustrations are numerous and not hackneyed.

A NEED OF THE METROPOLITAN.

(By the Second Viewer.)

The Metropolitan Museum is a great and comprehensive institution. But its very greatness exposes the more noticeably one weak link in its chain of collections. This weak link is unfortunately the very department in which the studios or even the casual visitor (and especially the foreign visitor) might naturally look for particular strength—namely the department of early American paintings. Year after year, friends of American art have waited patiently to see a development of this sadly unrepresentative and unimpressive section. All but in vain, for while from Morgan, Altman, Hearn and other sources, have come a wealth of Dutch, French, British and contemporary paintings, only an occasional and usually feeble acquisition is noted in the defective and deficient early American collection. To be more explicit—one is positively ashamed to observe that the most important of American museums possesses but one single important example of the art of America's great old master—Copley. The one example is a pastel and exquisite though it is, it certainly inadequately represents the painter who is the very rock bottom of our early American school.

THE ART OF C. A. SLADE.

C. Arnold Slade, perhaps the most prolific of young modern American painters, and certainly the most energetic, began the season with a large and important "One Man" show in the handsome galleries of the Phila. Arts Club in that city last Saturday. The display, after a fortnight in Philadelphia, will go to Terre Haute, Milwaukee and other American cities in turn.

While a notice of the exhibition appears elsewhere in the Phila. letter in this issue, it deserves added passing comment for marked improvement over the artist's former work, versatility, facility and general promise. That Mr. Slade's art is liked and appreciated by American collectors is evidenced by the support given it by such collectors as Mrs. J. Gardiner, of Boston, who, already the owner of several of his paintings, motored all the way from Boston to the artist's summer studio at Provincetown, Mass., last August and purchased three more examples. Her nephew, Mr. John Gardiner, also has bought several Slade paintings, and from the present show in Phila. Mr. William Grange alone has secured five canvases.

The present display has no less than 70 numbers, including two very large Acad-



"COME UNTO ME ALL YE THAT LABOR, ETC."

C. Arnold Slade

Copyright by C. A. Slade

In Exhibit Phila. Arts Club

There should be at least five or six oils of Copley. New York must hang its head in shame when it contemplates the noble display of colonial American art made by the Boston Museum or even the Pa. Academy. In Boston one always finds not five but twenty-five examples of Copley, many of them new loans constantly replacing other loans. And Gilbert Stuart splendidly represented in Philadelphia fares better in New York, although even the show Stuarts of the Metropolitan, the portraits of the Spanish Ambassador, Juanes, and his wife have been assailed on the score of authenticity. The Avery Gibbs-Channing Washington is of course very fine, and certain other Metropolitan Stuarts are of interest, but certainly none other than the Washington have the importance of the General Knox at Boston.

The Metropolitan needs building up in the art of Colonial America, and especially it needs strong, genuine examples of the great portraits of John Singleton Copley and Gilbert Stuart. Their works are to be obtained and much more reasonably now than they can be obtained ten or even fifty years hence. Other museums are making such acquisitions. It would be interesting to know why the Metropolitan is not doing likewise.

James Britton.

emic figure compositions, "Christ and the Money Changers" and "Le Depart," the last much the best, several smaller figure compositions with good stories, of which "Jeunesse," three children sporting on a sunlit sea beach is too close an imitation of Sorolla. "His Comrade's Story," in which a wounded French soldier tells to a bereaved mother and sister in a Brittany hut the tale of his fellow's death, was reproduced in the ART NEWS last Spring. "Les Nouvelles" three French girls seated and discussing war news, is a good composition and a portrayal of a young French soldier dead on the battlefield, with the mystical figure of the Savior standing near with outstretched arms, has a timely and sentimental appeal. This last canvas is notable for the admirable drawing of the soldier and its faithfulness to detail in costume, etc.

The rest of Mr. Slade's canvases are landscapes, townscapes with figures, done

The Gorham Galleries

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Annual Exhibition of
the recent works of
prominent American
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at Biskra, Algerian character type portraits, marines painted along the rocky Maine and the sandy Mass. coasts, and a few Venetian scenes and American winter landscapes. It is rare to find an artist who can range so skillfully through landscape, marine and figure work, and the man's versatility is really remarkable.

The story-telling faculty is strong with Mr. Slade, but his best work is really done in portraiture, in which he well renders expression and character, in his tonal and luminous Venetian scenes, his high-keyed, sunlit Algerian landscapes, and especially in his marines. "Looking Down—Perkins Cove," which in color, feeling and dash indicates a future as a marine painter.

There is a certain thinness of color, hard at times, and a stiffness in the large figure works, which mars their general effect.

The artist, now that he has proven his facility and versatility might well "slow down" in his output, for there is danger of too much productiveness and an atmosphere of haste about his work in general which spells danger, if persisted in. J. B. T.

CANESSA CATALOG.

The firm of C. & E. Canessa of 547 Fifth Ave. has issued a handsome catalog of their notable exhibit of antique art at the Pan-Pacific Exposition.

Statement of the Ownership, Management, etc., of the American Art News, published weekly from October 1 to June 1—monthly in mid-June, July, August and September at New York, N. Y., required by the Act of August 24, 1912.

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JAMES B. TOWNSEND,

Editor.

Sworn to and subscribed before me this 30th day of September, 1915.

M. Litterbusch,

Notary Public, Kings Co.

My commission expires March 30, 1917.
(SEAL)

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Advice as to the placing at public or
private sale of art works of all kinds, pic-
tures, sculptures, furniture, bibelots, etc.,
will be given at the office of the AMERICAN
ART NEWS, and also counsel as to the value
of art works and the obtaining of the best
"expert" opinion on the same. For these
services a nominal fee will be charged. Per-
sons having art works and desirous of dis-
posing or obtaining an idea of their value
will find our service on these lines a saving
of time, and, in many instances of unneces-
sary expense. It is guaranteed that any
opinion given will be so given without re-
gard to personal or commercial motives.

BUREAU OF APPRAISAL.

We are so frequently called upon to pass
upon the value of art works for collectors
and estates, for the purpose of insurance,
sale, or, more especially, to determine
whether prior appraisals made to fix the
amount due under the inheritance or death
taxes are just and correct ones—and so
often find that such former appraisals have
been made by persons not qualified by ex-
perience or knowledge of art quality or
market values, with resultant deception and
often overpayments of taxes, etc.—that we
suggest to all collectors and executors the
advisability of consulting our Bureau of Ap-
praisal either in the first place or for re-
vision of other appraisals. This Bureau is
conducted by persons in every way qualified
by experience and study of art works for
many years, and especially of market val-
ues, both here and abroad; our appraisals
are made without regard to anything but
quality and values, and our charges are
moderate—our chief desire being to save
our patrons and the public from ignorant
needless and costly appraisal expenditure.

PROTECT VENICE ART.

Art treasures in Venice have been covered
with wood, concrete and steel to protect
them from destruction if the city is bom-
barded from sea or sky, says a recently re-
turned visitor.

The lions of St. Mark are thus shielded
from attack, he said, and paintings which,
because of their antiquity might be de-
stroyed by concussions, have been padded
and incased in iron boxes.

EDUCATION IN ATTRIBUTION.

The educational value of attributions
by authorities, in that they frequently
bring out information regarding Old
Masters and long dead artists, or his-
torical details of value, is well proven
in the discussion, now under way be-
tween Mr. Lionel Cust, the accom-
plished English art critic and author-
ity, and an editor of the Burlington
Magazine, of London, and Mr. Charles
Henry Hart, the eminent American au-
thority on early American art and art-
ists, over the attribution by Mr. Cust
to Gilbert Stuart of a portrait of Wil-
liam Harwood, reproduced in the Sep-
tember Burlington and on our front
page this week.

Through Mr. Cust's attribution of
this work to Stuart, Mr. Hart throws
an interesting light on the career and
work of the almost forgotten and yet
strong early American painter, Mather
Brown, some of whose portraits are
undoubtedly figuring as Stuarts in
English and American collections to-
day.

The progress of the discussion as to
the authorship of this strong portrait
will be watched with keen interest by
connoisseurs in both England and
America.

CORRESPONDENCE

THE WORSHIP OF UGLINESS.

Under this heading, the N. Y. Times
recently published an interesting letter from
Carroll Beckwith, in which the veteran artist
says in part—

"A published letter from L. Govett calls
attention to the neglect of our art schools
in not emphasizing in their curriculum that
branch of art cultivation embraced in
aesthetics. His criticism seems to me both
timely and just. For several years past it
has been borne in upon me that the gradu-
ates from our best art schools were seri-
ously lacking in those higher moral and
intellectual qualities, the development of
which should have been as carefully nur-
tured as the technical facility of the hand
and the eye.

"Authoritative guidance is unquestionably
lacking in all of our art schools. The dig-
nity of the Royal Academy, and the high
respect in which the Directors of the Ecole
Nationale des Beaux-Arts are held, has a
restraining influence upon the student,
which saves him from being led astray into
the hopeless paths of so-called 'Modernism'
or 'Art Nouveau' that have shipwrecked
so many men of talent. In view of the per-
nicious and monstrous developments, or
rather perversions, which the misguided
schools of painting and sculpture have un-
dergone in recent years, it would seem to
me right at this moment that our serious
art schools, such as those of our Academy
of Design and Art Students' League, should
establish courses of aesthetics which the
students in all the departments should be
required to attend. In other words, classes
where good and bad taste should be dem-
onstrated, where beauty and grace should
be defined, in contradistinction to the ugly.
In past years art students were required to
study the antique. Insensibly they ab-
sorbed from the contemplation of the Greek
a sense of proportion that was beautiful, of
refinement, of grace which became a part
of their artistic equipment, and uncon-
sciously their works were always tinged
by the great art of the past.

"I am aware that this recommendation
will not meet with the welcome of the
present-day art student. He wishes his
freedom from the 'academic' to paint the
thing as he sees it; and as he realizes that
to 'épater' the public is one of the short
roads to prominence, he selects an instruc-
tor who does not require much drawing
and teaches that to be strong is to be
brutal."

After quoting at length from a recent
discourse by Leon Bonnat, published in the
Paris La Renaissance to the general effect
that "only by the study of form and the
purity of drawing, humanity has been en-
riched by countless chef d'oeuvres," Mr.
Beckwith concludes as follows—

"I cannot disassociate in my own mind
the monstrous aberration of Germany in
the present war with this awful develop-
ment in my own profession. Some two
years ago, in a picture dealer's shop in
Paris, Vollard by name, I was horrified to
find the entire collection composed of the
most extreme works of the Cubists, Fu-
turists, Pointillists, and all the insane
schools of mental maniacs. I remarked to
the dealer my horror and asked if he ever
sold them. Raising his shoulders he re-
plied, 'I take three carloads of them to
Germany every Spring and Fall and sell
every one.'"

Why Are Pictures "Great?"

August 30, 1915.

Editor AMERICAN ART NEWS,

Dear Sir:

Many years ago I became interested in
oil painting. Certain pictures attracted and
held me—others made no impression. Often
those that interested, appeared no better
technically, than those that did not. I
asked myself, Why was this? Living in a
remote section, away from art centers, I
naturally turned to books. I read them
faithfully, with a real earnest desire to
learn. But I found out little or nothing.
About the only value most of the books
had, lay in the illustrations. Why are Corot's,
or Rembrandt's or Inness' pictures great?
What is in them that makes them master-
pieces? If there is a book that tells you this,
I have not found it. Descriptions of the
pictures, more or less good as literature,
technical terms about light, shadow, color,
lines, etc., tell you nothing about the funda-
mental thing, without which there is noth-
ing. The very thing I wanted to know was
not said. I wanted to know, not about
color, or light, or drawing; I wanted to
know why it was that these things used in
a certain way were art, and not used in
that way were rubbish. What was the dif-
ference, what was it made it art? Well I
did not find out.

Later I talked with persons who knew
about pictures, and not but little further.
There was plenty of talk but not much
light. It was a mystery to me, for I know
they were able to judge that they knew
the true from the false. One said it was
inspiration, another that it was imagina-
tion, another that it was emotion. This did
not help much. The picture was there on
the easel, a thing alive; glowing with
beauty; we felt its mastery, but we could
not tell it.

Is it meant to be told? In the great
scheme of things, is it intended that words
should spell out the secret? Is there not
another language, which cannot be printed,
and is not that the reason it has not been
printed? It seems to me this must be true.
Is not the soul of art, translated to the
printed page, much like the soul of music
when it is transferred to the scroll? It is
not there. Only signs and figures are there,
not music, not art. It is untranslatable.
One art may serve another art but it can-
not convey it.

And so we come to the bottom of it. No
one can describe a song so as to make you
hear it, to realize it, to feel it; no one can
put in prose the poet's words without losing
the magic; no one can tell you about, or
describe a picture, without leaving out the
very thing that makes it a picture.

And as no one can tell you why it is that
a melody of Chopin is wonderful, however
much they may talk about it, and say this
and that, so no one can tell you why Corot's
or Inness' pictures are wonderful. It is not
explained or told, by saying it is because
they are beautiful, or because they inspire
emotion or stir the imagination. These
things are only results, not the cause.

And so I have come to the very unsat-
isfactory conclusion that the only way to
learn pictures is to study the pictures them-
selves; that they speak their own language,
and there is no other; that one person can-
not hand it on to another; that all one
ever gets from a picture, as from a poem
or other work of art, is the result, the ef-
fect of it; that as to the original cause, the
thing that gives it life eternal and makes
it glorious, it is no more definable or get-at-
table than Divinity itself, of which I some-
times think it partakes. The man who
created it can no more tell you what it is
than the mother can describe the spirit of
the being she has brought into the world.

Art can never be defined; words cannot
tell what it is. All we know is, that it is a
something that charms and delights those
who have eyes to see it, and hearts to re-
ceive it.

Very truly yours,

S. L. Kingan.

Tucson, Ariz., Sept. 30, 1915.

Copley Not a Pupil of West.

Editor AMERICAN ART NEWS:

Dear Sir: I notice in the October Bur-
lington Magazine the statement in a signed
article by Lionel Cast that "Copley was a
pupil of West." This is incorrect. Copley
was in no sense a pupil of West, as Stuart,

Trumbull, Morse, Leslie and Sully certainly
were. West sought to "sponsor" Copley's
entrance to the R. A. exhibitions, but in
this matter he moved only after Sir Joshua
Reynolds himself. Before he ever saw
West, and it was in London that he first
saw him, Copley had to his credit a series
of portraits painted in Boston which placed
him in a position to teach rather than to
receive instruction from Benjamin West.
West himself testified to his countryman's
genius by recommending Copley to the
King and Queen as the painter qualified to
paint the Royal Princesses. The group exe-
cuted by Copley has been one of the art
treasures of Buckingham Palace for more
than a century.

Respectfully yours,

James Britton.

N. Y., Oct. 7, 1915.

ART TREASURES IN DEMAND.

"It has been noticed of late as a curious
sequel to the war and its economic effects,"
says a Paris correspondent of the London
Morning Post, "that the price of Old
Masters and valuable works of art has been
rising. Moreover business from the deal-
ers' point of view as regards obtaining im-
portant pieces for sale has been exception-
ally difficult. One might almost conclude
from the reluctance evinced by owners to
part with their art treasures, and from the
high prices they fetch, that there is a great
deal more idle money lying about than
would be supposed from the outward aspect
of the financial markets. Once or twice re-
cently I have dropped in at the Hotel
Drouot to see what was doing in the pub-
lic auction rooms. I have found that the
sales, although considerably reduced in vol-
ume, are very well attended, and, most
surprising of all, one saw the smaller fry
among the professional dealers actively bid-
ding for lots of quite inferior interest well
up to their full value.

"The causes of these apparent paradoxes
are somewhat complex. On the one hand,
regarding the higher classes of works of
art, I have had the privilege of receiving
the personal experience and views of Mr.
J. P. Labbey, one of the leading New York
dealers, who is just completing a some-
what disappointing buying trip in Europe.
The opinion in America, he said, was quite
unshakeable that one had only to come over
to Europe with some hundred thousand
dollars in cash to be able to buy anything
conceivable, up to the Venus de Milo, at a
thief's bargain. The actual facts Mr. Labbey
has found to be very much the contrary.
Even professional dealers are not the least
inclined to liquidate their stocks for any-
thing but fully conventional trade profits.
To cite a specific case. There was one
particular picture coming up for sale that
Mr. Labbey had marked down as his. He
was prepared to go to £2,500 for it, which
he considered a high bid even in normal
times. It fetched over £3,000. He cabled
for instructions, and next day approached
the purchaser with an offer of 10 per cent.
higher, which was laughed at. America it-
self, he asserts, even with its present trade
boom, is not yet prepared to pay the prices
for pictures Europe is paying today, al-
though the contrary is usually the case.
Private owners of valuable things in Eng-
land or France do not appear to evince
the smallest desire for converting their
treasures into ready cash. Among the rea-
sons for this in the first place is that French
art dealers are almost always possessed of
ample capital, and are by no means forced
to turn over their money rapidly, and of
course there is the fact that over here we
are not personally so hard pressed for ready
cash as some would like to make out.

"These reasons, however, do not explain
the willingness to sink money in purchas-
ing works of art, even at high prices. I
have found other suggestions, the most sig-
nificant of which is that many people with
idle capital are endeavoring to ambush it
in the tangible form but intangible value
of, say, pictures which, while being stand-
ard commodities in the markets of art,
would escape, as they think, any compulsory
action by governments in borrowing capital
for the purposes of war loans. This rea-
son seems to go deeper into the heart of
things than any of the others.

OBITUARY.

Kaspar von Zumbusch.

Kaspar von Zumbusch, the famous
Viennese sculptor, died in late September
at the age of 85. He was the author of
the Maria Theresa memorial and other
monuments and statues.

Oglesby Paul.

Oglesby Paul, a Phila. landscape archi-
tect of Fairmount Park, who arranged many
large estates in the suburbs of that city,
died in Boston Tuesday. He was born
in 1877.

Marie Bell Gurnee.

Marie Bell Gurnee, a painter in water-
color and decorator of china, died in Brook-
lyn on Tuesday aged 37.

CHICAGO.

The Artists' Guild is past the experimental consideration of whether "it pays" to organize and establish an association of local artists with "permanent quarters" as it has "arrived" as a material success, as well as a source of delightful and beneficial comradeship. Its quarters in the Fine Arts Building is a Mecca for art lovers, and a cheerful market place for paintings, sculptures, and hand craft products. Its roster carries sixty-seven regular members, fifty-two associate, and several life members. The Guild will inaugurate its season on Oct. 11, in its quarters, with an exhibition of paintings by members. The Fine Arts Building prize awarded to the Society of Western Artists for several years, has been shifted to the Guild this season and will be awarded to the best painting included in the initial show. The change was made because the Western Artists' Association has left Chicago out of its annual circuit. The Guild's jury includes Lawton Parker, Frederic C. Bartlett, Frank Peyraud, Lucie Hartrath, C. F. Browne, O. D. Grover, all members. There are in the Guild galleries this week three sculptures by Emile Zetter. One is the portrait bust of a child of marvelous delicacy in the execution of the head and shoulders. "The Dancer" in bronze, and "La Source" in marble.

The Art Institute's setting for the annual Arts-Crafts show is a surprise in artistic colorings. The material, especially dyed, for the walls of one gallery has a ground color of gray-tan and over it is scattered foliage and flowers in bright hues. Another gallery is paneled in checkered effects of gold and blue. In the gallery where the Sibyl Carter laces are installed there are panels with white grounds scattered with black decorations—the products of American Indian craftsmen, and presented by Mrs. Bayard Cutting, Jr.

The examples of early American domestic art are interesting, notably the Mrs. Emma Hodges collection of patch-work quilts in "patterns," one "The Circuit Rider" made of pieces of material presented by the widows, spinners, and housewives to the circuit parson.

The Nike Club has sold its collection of paintings by local artists, paid its current bills, gathered cash due the organization, closed its affairs, given the \$2,000 cash-on-hand to the founding of an art scholarship in the Art Institute School—and disbanded. This scholarship provides not only the student's course, but all the advantages the Institute offers to students, including lectures. The paintings sold at higher prices than were paid for them which demonstrates the general rise in prices for local art. Some of these were "In a Vineyard," by Pauline Palmer; "A Roadway," Anna L. Stacey; "Kelley Lake," Bertha Manzer; "The Golf Cape," Allen Philbrick; "A Street Scene," William Schmiedgen; "When the Sunflowers Bloom," Netta Nixon; "A Boy," A. E. Albright, and "The Subway," A. E. Fleury. The Club was founded by Dr. Frank Gunsaulus and a group of young women in 1887.

Adam Emory Albright recently gave a private view of his work during the past Summer amid Pennsylvania's wildest scenery, in his studio at Hubbard Woods. The paintings are characteristic and picture children with landscape settings.

Helen Parker has been appointed assistant instructor at the Art Institute for parties and individuals touring the galleries. She will also inaugurate a private class for children in the "Appreciation of Art." Mrs. Herman J. Hall remains in the Institute as chief instructor. Two or three more docents will be added to the staff on account of increasing requests for qualified guides by visitors touring the galleries.

The Art Institute school will soon begin the publication of a magazine with the title, "The Art Student," devoted to art and art news, applied art and all industrial art, and to local art interests. It will be liberal in policy. Dean Keane reports larger classes than ever. The mural department has commissions sufficient to cover a year's work by the classes. H. Effa Webster.

FAKE ANTIQUES THEIR TOPIC.

A conference of U. S. appraisers, at the Public Stores Wednesday, decided that stricter examinations were necessary when "antiques" are entered, claimed to be 100 years old, as free of duty. It is alleged that large quantities of "fake" antiques have been brought in, especially pictures, bronzes, marbles, curios and furniture. Assistant Appraiser James Fay of the Art Division declared that the Govt. was being robbed of thousands by false representations.

SALE OF NAPOLEON PRINTS.

Stan. V. Henkel's of 1304 Walnut St., Phila., will sell on the afternoons of Oct. 20 and 21 a remarkable collection of engraved portraits of Napoleon and members of his family, together with scenes from his life, there being a number of battle scenes, the whole the property of a Southern gentleman.

PHILADELPHIA.

The season of local picture shows was inaugurated Oct. 2 by the Press View of seventy oils at the Art Club, the work of C. Arnold Slade. The canvases vary in size from several square yards in area to small sketches of a few square inches of painted surface, but all are none the less worthy of attention as giving evidence of a remarkable degree of versatility of talent combined with excellent technical facility. The largest of these works, such as the one entitled "Christ and the Money Changers" and "Le Depart," the latter an incident of life of the fishermen at Etaples, crowded with well drawn and colorful figures, suggest in a certain measure the conventional academic exhibition canvas, yet they are well composed, conscientious and carefully studied. A note of touching pathos is sounded in the effective canvas, entitled "His Comrade's Story," already reproduced in a previous number of "The American Art News."

The artist makes a powerful appeal to the religious sentiment evoked by the tremendous struggle for life now proceeding in France by his well conceived picture, "Come Unto Me All Ye that Labor and Are Heavy Laden and I Will Give You Rest," in which the appearance of the figure of Our Lord on a corpse-strewn battlefield forms the motif of the design.

The subjects of some of the moderate sized works are drawn from scenes about Etaples, where the artist spent some time recently within sound of the cannonading at Arras, only thirty miles away. The gorgeous color pageant of the Orient plays its part also in the variegated display in sketches of Tangier, Jerusalem, Stamboul and Biskra. A number of heads of local types peculiar to the far East give additional interest to the show and finally we must not forget to record a number of charming notes of the picturesque in architecture shown in the artist's sketches of canals, time-stained palaces and arched bridges of old Venice.

Some time in the coming season there will be held here, in a gallery not yet decided upon an exhibition of the works of Alexander Robinson, well known as a water color and pastel painter of decided force and original methods. Letters have been received from him in Paris stating that he has been obliged to discontinue his painting classes on the Continent and will be coming to America for an exhibition tour.

Important additions to the collections of material in the Egyptian section of the Museum of the University of Pa. have been made possible through the efforts of Mr. Clarence S. Fisher, curator of this department and now directing the excavations on the site of ancient Memphis, undertaken by the Eckley B. Coxe Expedition. Before beginning work at Memphis, a site was secured, through the Department of Antiquities of the Egyptian Government, on the Royal Cemeteries, surrounding the pyramids at Gizeh. Discoveries made here, in the course of six weeks' work of excavation, include an offering table, bearing inscriptions containing the names of Khufu and Khepra, builders of the first and second pyramids and of a third mysterious King Dedefra, unknown as yet to antiquarians. The digging at Memphis has been proceeding since the 13th of March but now temporarily halted on account of climatic conditions will be resumed this Autumn. Numerous small articles, consisting of about four thousand specimens of scarabs, amulets, gold and silver rings, necklaces and other objects of personal adornment, a painted statuette and a number of sculptured heads executed in sand and lime stone, were unearthed and will form an interesting ensemble when exhibited with the famous Sphinx of Rameses II, already an attraction of the Museum and the subject of a former article in the AMERICAN ART NEWS. These objects were found in the ruins of the Temple of Seti I, ruler of Egypt at the period when Memphis was the Metropolis of this part of the world.

A recent acquisition also is a series of eight Chinese paintings of the Sung dynasty, among them a landscape by Hsu Shich'ang on a piece of silk 8 ft. 8 in. by 8 ft. 5 in. and three remarkable stone statuettes of the Wei and Tang dynasties. Mr. Martin Van Straaten, of London, who lost his life in the Lusitania disaster, loaned to the Museum before his departure four Seventeenth Century tapestries, representing Europe, Asia, Africa and America.

Dr. Warren P. Laird, Professor of Architecture at the University, has been chosen as the advisor of the State Meade Monument Commission in charge of the erection of a statue of the hero of Gettysburg, in Washington.

The officers of the Pa. Society of Miniature painters will open a school of miniature painting this Autumn, as owing to the successful annual displays of the Society at the Academy the demand for such a school has made it a necessity.

Eugène Castello.

BOSTON.

Brookline, that residential suburb of Boston representing—in its own estimation at least—the best and brightest of Boston's brains, is tremendously pleased with itself at present, as it is to erect a soldiers' monument. Edward C. Potter is the sculptor, not of the Boston group, and his selection proves the truly conservative mind of Brookline's noblest, for "a Prophet is not without honor save in his own country," and therefore why not go farther—and fare worse, possibly?

The design for the group shows a mounted bugler reining up his horse, and sounding the call to arms. Mr. Potter was the sculptor of the chariot horses on the Minnesota State Capitol, the Custer Statue at Monroe, Mich., the roses of the Devens Monument in Worcester, and the Hooker Monument at the State House, Boston.

A firm of well-known local art dealers announces a second annual exhibition for art students—to open Oct. 29. Here is a change for the novice, it would seem, to make her debut without expense and under favorable conditions. But a clause or two in these conditions alters the plan, slightly. The "art student" must be registered in one of the regular art schools. Now, to the layman it would seem that any person admitting herself to be an amateur and also a student should be eligible for this exhibition. Then the fact that graduates of an art school, if they had not been graduated before 1914 are also eligible, allows a class of real professional workers to enter if they care to, and so reduces the amount of space for the real art student, as generally understood by that term.

A criticism, too good not to be true, is the following: "Frank B. Sanborn, portrayed by one of the race of whom he has been a constant friend, invites his many admirers to the Copley Gallery, Newbury St., to see this latest likeness that by Cloyd L. Boybin. This young painter who has been studying in Boston in the face of great obstacles, has always shown a 'terrible verity' in his portraits that augurs well for his future accomplishment. . . . He has depicted the Concord sage seated in a chair with cyma top, and urn finals. The distinguished sitter wears a black coat and a tie, inclined to ride upward at a tilt which one unacquainted with the man might call ministerial. The head shows much veritism and some vitality; this painter is gradually acquiring the latter quality."

John Doe.

NASHVILLE (TENN.)

The Nashville Art Association co-operated with the Art Department of the Tenn. State Fair Home and Educational Section in a very broad and liberal way, Sept. 20-25.

The Association contributed four exhibits as follows: 1st—Exhibit from Art in Trades Club of N. Y. City, as arranged by Mr. Frank Alvah Parsons, President N. Y. School of Fine Art and Applied Design. 2nd—Collection of Pictures in Color suitable for Schoolroom Decoration from Congressional Library. 3rd—Photographs of Model American Cities from N. Y. Architectural League. 4th—Collection of Plans for Rural Homes from Minnesota State Fair, through courtesy of Maurice I. Flagg, Chairman of Minnesota State Art Commission.

The Art Association sent out Travelling Art Exhibits last year during the scholastic term in Tennessee.

Many visitors from over the State to the Fair expressed their appreciation of such work and studied the splendid collection on view with interest.

"The Art in Trades," and "Pictures Suitable for Schoolrooms" are now placed in the Rotunda of the new High School, where they will remain for ten days.

The Tenn. State Fair Board of Managers awarded a Special Premium to each of the visiting exhibits.

The Tenn. State Fair Board also intends to do for Tenn. artists a work similar to that which Minnesota's great Fair is doing for her artists—although in different degrees—as Tenn. has not Minnesota's liberal art appropriation.

The Nashville Art Association, by its co-operation with the State Fair, State Normal School, City Schools exhibitions of oils, watercolors, crafts, murals, architecture, etc., is proving the primal factor in the re-awakening of art in Tenn.

The schedule for the Autumn, Winter and Spring Exhibitions, Lectures and Musicales will be announced this month.

Through the courtesy of the American Federation of Arts, the N. Y. exhibits were secured for the Tenn. State Fair.

The collection of Paintings, Miniatures and Sculpture by Tennessee Artists made a splendid showing.

J. W. Russwurm, Director of the Fair, provided excellent lighting facilities for the Art Department that made the gallery very beautiful.

ART BOOK REVIEWS.

"The Galleries of the Exposition," by Eugen Neuhaus-Paul Elder and Co., San Francisco. \$1.25.

This, a companion volume to the same author's "Art of the Exposition," favorably reviewed in the August issue of the ART NEWS, is a well written, more or less critical review of the paintings, statuary, and graphic arts display in the Exposition art galleries at San Francisco. It is dedicated in most flattering and hyperbolic words to the Fine Arts Director, John E. D. Trask, "Untiring worker and able executive."

The author states in his introduction that "It was a vast undertaking to gather such numbers of pictures together. (The reason for which Mr. Pennell explained in the September ART NEWS) but the reward was great—not only to have gratified one's sense of beauty, but to have contributed toward a broader civilization, on the Pacific coast specifically, and for the world in general, besides."

He also says that "The subject of the appreciation of pictures from a theoretical point of view is not exactly the purpose of this book. What I should like to do is to bring the public a little closer to the artists' point of view, through the discussion of the merit of certain notable works of art."

Beginning with a chapter on Retrospective Art, the author discusses certain pictures in the Foreign Sections somewhat discursively, and then devotes himself to a long review of the United States section. The work is well and intelligently written—will recall to those who have visited the galleries their general effect and many details, to those who are still expectant visitors will be an excellent and illuminating guide book and to those who may not see the Exposition at all will afford perhaps the only intelligent far off view of the galleries.

Winslow Homer by Kenyon Cox—Privately printed, in an edition of 300 copies, —Frederic Fairchild Sherman. New York.

In this beautifully printed and discriminatingly and finely illustrated little volume, Kenyon Cox gives an appreciation of the art of the fourth of the quartet of modern American Masters in Painting of which George Inness, Homer Martin and A. H. Wyant are the other members.

Franklin's acknowledging, in his brief preface, his debt to Mr. W. H. Downes for his biographical data, taken from the latter's exhaustive work on "The Life and Works of Winslow Homer," to John W. Eeatt's introductory note to the same work, and to Homer's own letters; Mr. Cox states that the interpretation he has put on the facts gathered from these sources and for his attempt at a critical estimate of Homer's work, he is alone responsible. In his lucid attractive style the author, after a review of the artist's curious life, half hermit at the last, gives a charming and, it would seem, a just estimate of Winslow Homer's art. He well says, commenting upon the slow development of this art that "If Homer had died at fifty he would be remembered as an artist of great promise and as the author of a few pictures, in which promise had become performance. It is because he lived to be 74 that his career is the great and rounded whole we know."

Mr. Cox traces the development of Homer's art through the early materialistic stages, the years in England which produced the Tynemouth series, the Adirondack and West Indian watercolor outputs, and the last and strongest Maine Coast series.

His explanation of why Homer worked better in the lighter medium of watercolor, as opposed to oil, is most interesting and instructive. The brochure is a most valuable contribution to American art criticism.

So well chosen are the illustrations, and so well done, that with them, the reader can follow clearly the stages of the artist's development. The color plate of the artist's Metropolitan Museum picture, "The Gulf Stream," which serves as the frontispiece, is an unusually faithful reproduction.

Lithography and Lithographers, by Elizabeth Robins Pennell and Joseph Pennell, president of the Seneffelder Club.—The Macmillan Company, N. Y., \$4.50. These chapters on the history of a fascinating art, for some decades in desuetude, by Mrs. Pennell, together with the descriptions and technical explanations, of her husband are of great value and interest. Authors better qualified for their task could hardly be found.

The volume which is fully illustrated with large plates traverses a wide field, and will take its place as a standard authority. It treats of Alois Seneffelder, the Cellini of the art, of its birth in France and great period of floraison there, of the early English exponents, of the revivals in both countries and its further spread. Then comes the technical and critical introduction, the descriptions of the stone and metals, the materials, tools and methods of work; etc.

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CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

Arlington Galleries, 274 Madison Ave.—
Exhibition of American Works.

Bonaventure Galleries, 601 Fifth Ave.—
XVIII Century French and English En-
gravings, Oct. 16-23, inclusive.

Daniel Gallery, 2 W. 47 St.—Works by
American painters.

Ehrich Galleries, 707 Fifth Ave.—Paintings
by Old Masters.

Folsom Galleries, 396 Fifth Ave.—Modern
Stage Settings by John Wenger, to Oct.
22, inclusive.

Gorham Galleries, Fifth Ave. & 36 St.—
7th Annual Exhibition Recent Works of
American Sculptors, Nov. 8-29.

Katz Galleries, 103 W. 74 St.—Oils by H.
Leith-Ross and J. F. Folinsbee.

Keppel & Co., 4 E. 39 St.—Etchings and
Drawings by E. D. Roth, to Oct. 23.

Knoedler & Co., 556 Fifth Ave.—Works by
A. P. Roll and Etchings by A. P. Legros,
to Oct. 16.

Lorillard Mansion, Bronx Park—Metro-
politan Loan Exhibition.

Macbeth Galleries, 450 Fifth Ave.—Exhibi-
tion in aid of Woman Suffrage, to Oct. 17.

Metropolitan Museum, Central Park at 82
St. East—Open daily from 10 A. M. to
5 P. M.; Saturdays until 10 P. M.; Sun-
days 1 P. M. to 5 P. M. Admission Mon-
days and Fridays 25c. Free other days.
Morgan and Altman collections on public
view.

Montross Gallery, 550 Fifth Ave.—Autumn
Exhibition of American Works, to Oct.
23, inclusive.

Municipal Art Gallery, Irving Place at 16
St.—Natural History Museum Loan Ex-
hibition of Navaho Blankets and Mexi-
can Serapes, to Nov. 1.

Museum of French Art, 599 Fifth Ave.—
French Oils and Miniatures.

National Arts Club, 119 E. 19 St.—Summer
Show of Works by Artist Members, to
Oct. 12. Fifth Special Exhibition Society
of Illustrators, Oct. 14-31.

N. Y. Public Library, Print Gallery (321)—
"Making of a Line Engraving." On in-
definitely.—Room 322—Mezzotints from
the J. L. Cadwalader Collection—"Making
of an Etching."—"Making of a Wood-
Engraving." On indefinitely.—Stuart Gal-
lery (316)—"Recent Additions." On in-
definitely.

Museum of Natural History, 77 St. & Cen-
tral Park West.—Western Scenes by W.
M. Cary.

Mrs. Whitney's Studio, 8 West 8 St.—Young
Architects Competition Exhibition. Daily
and evenings, to Oct. 15.

CALENDAR OF AUCTION SALES.

Anderson Galleries, Inc., 15 E. 40 St.—Part
VII. Library of Adrian H. Joline. Af-
ternoons Oct. 19-22, inclusive.

Stan. V. Henkel's Rooms, 1304 Walnut St.,
Phila.—Americana, afternoons Oct. 13
and 14. Engraved Portraits of Napoleon,
etc., afternoons Oct. 20 and 21. Letters of
Gen. Beauregard, afternoon and evening,
Oct. 25.

EXHIBITIONS NOW ON**Works by Roll and Legros.**

The collection of the life work of Alfred
Philippe Roll, who may be styled the offi-
cial painter of the French Republic, lately
shown at the Albright Gallery in Buffalo,
and then noticed at length throughout the
country and in the Art News, is now on
view to Sept. 16, with a remarkable dis-
play of etchings by the French Rembrandt
in that line, the late Alphonse Legros, at
the galleries of M. Knoedler & Co., 556
Fifth Ave.

In the framework of his art, in his nude
and other studies in pastel, crayon and san-
guine M. Roll is altogether charming. A
number of the earlier pictures, portraits
and studies are sober, virile and vibrant,
but some of the later work when official
honors and orders began to fall is coarse,
though often effective, and theatrical. In
portraiture, however, M. Roll is facile
princeps. He paints his subject for all it is
worth realistically and puts air all around
it. Witness the portraits of M. Faure with
the boy, President Fallieres and Leon
Bourgeois, the "Lady with the Fur Toque"
and the "Lady with the Poppies," the two
last exceptionally fine in quality.

A masterly composition is the sketch for
the picture, "War—Forward March," and
largely treated the huge "Trotting—Child on
Horseback" from the Salon of 1888. Del-
ightful are the two female figures in "The
Trojans at Carthage" from the Salon of
1904 and capital the man on horseback on
"A Summer Day." Two examples of offi-
cial work are the sketch of the laying of the
first stone of the bridge of Alexander III
and that for the Gobelin tapestry of the Ar-
gentine liberator. The red robed female
representing "The Young Republic," loaned
by the Luxembourg is rather commonplace
which is not the case in the small work
where she is represented throwing flowers.
As to the etchings M. Legros was a
master of line in both portrait and land-
scape, and no lover of black and white
should fail to see the collection.

Early Season Show at Montross.

The opening display at the Montross Gal-
lery, No. 550 Fifth Ave., briefly noticed last
week, is attracting deserved attention. Fol-
lowing his departure of last season in the
exploitation of the "new movement" in art,
Mr. Montross has assembled a representa-
tive and interesting number of oils, draw-
ings, pastels and watercolors by some of
the leaders of the new movement in this
country, and others of the older and, up till
recently, more conservative painters, who
have been influenced by these leaders here
and more especially by those abroad.

Eugene Speicher, for example, shows a
half length man's portrait, strong in color
and expression, which evidences close study
of Cezanne, and is a far cry from his ac-
customed finely colored, smoother, earlier
work. Even W. L. Lathrop, the idyllic
landscapist, is found "in this gallery"—al-
though his example "By the River" does not
show any marked departure from his ac-
customed charming vein.

George Bellows has two virile works—a
sombre, almost too black presentment of
a beetling cliff "The North Country" and a
high-keyed well-drawn half length seated
portrait of a girl—"Anne." There is fine
and rich color quality in Edward Gross-
man's broadly-painted "Landscape," evi-
dently done in Canada, and attention was
called last week to Allen Tucker's joyous,
clear-aired "Cornfield," flooded with keen
sunlight—a delightful work.

Van Dearing Perrine shows more of his
landscapes with figures in broken vivid color
—such a contrast to his earlier gloomy, if
strong, Palisade canvases, and Putnam
Brinley in "Peonies" shows another colorful
alluring work.

From Arthur Wesley Dow comes a coast
scene, lovely in color and with fine distance
"Under the Cliff," and Guy Du Bois sends
two of his amusing satirical small figure
compositions "After Dinner Speaker," and
"Mr. and Mrs. Middleclass." Du Bois is

fast earning the title of the modern Ameri-
can Gavarni. Randall Davey with a "Por-
trait of a Young Woman," good in color and
expression, and Jerome Myers, with a
characteristic fantasy complete the list of
the more conservative older artists repre-
sented in oils.

Of the advanced men Thomas H. C. Benton
with what he calls "A Figure Organization,"
rich in color, at least, if somewhat wierd in
idea, Amos W. Engle with a so-called
"Lullaby," better termed a "Puzzle," K.
Gibran—after Arthur Davies, in a portrayal
of two consumptive Venuses entitled "Dead
Memories," C. Bertram Hartman, in a queer
but effective study of a red curtain called
"Mme. Fashion," A. A. Nankivell in a cubis-
tic "Fete," Walter Pach in two impressions
of an Italian town cathedral and a "Rain-
storm," James Preston with a still life, and
Morton L. Schamberg, C. H. Sheeler, Jr.,
Joseph Stella, C. H. Walther and E. Am-
brose Webster in wierd arrangements, are
to the fore.

Of the advanced men George F. Of seems
to have more sanity in his painting and
drawing than his fellows.

The feature of the interesting array of
drawings, pastels and watercolors, is Mau-
rice Sterne's 12 color drawings in tempera
of Miss Mabel Dodge, who was evidently
a most obliging summer model, and whose
graceful figure, gowned in summery attire,
and expressive features, he has drawn with
sympathy and skill. The foreshortening
strength and yet grace of line of these
studies deserves high praise.

Some of the artists mentioned above in the
review of the work in oils, are equally well
represented in the drawings, etc., notably
Putnam Brinley, A. W. Dow, K. Gibran,
Jerome Myers, Geo. F. Of, Walter Pach,
Allen Tucker and Joseph Stella.

Works by Folinsbee and Leith-Ross.

There are now on view at the Louis
Katz Galleries, 103 W. 74th St., to Oct. 21,
a number of landscapes and an off shore
scene or two by John H. Folinsbee and
Harry Leith-Ross. Folinsbee, who wields
a vigorous and artistic brush and makes
every stroke tell, has great simplicity
of method and a good eye for the pictur-
esque. There is a striking view of the
Poughkeepsie Bridge in winter and a most
attractive view in "Early Morning, No-
vember" of the edge of a mountain village.
A fine old farmhouse is shown in moon-
light in summer and with sunlight and
noon shadows playing over it. A fresh
breeze blows "Off Pilot Island;" "Cloud
Shadows" fall over a rolling country, there
is a "Winter Haze" over snow.

L. W. Leith-Ross is particularly happy in
his snow scenes, in his cow pastures, and
his old farm houses and barns. He has
fine light and greens in "The Cow Pasture,
Morning" and an excellent effect in "Old
Barns in Snow." Attractive is the brook-
side at the "End of Winter," while faithful
portraiture and good color are to be found
in "Dan Magill's House" and "Old Penn-
sylvania House."

Etchings and Drawings by Roth.

Ernest D. Roth, who shows three score
and ten etchings and drawings, to Oct. 23,
at Frederick Keppel and Co.'s, 4 E. 39
St., is a capital draughtman and a vigorous
and picturesque etcher, particularly well
equipped to interpret architecture. He has
found his subjects in Italy and France, and
especial interest is furnished by the placing,
side by side in several instances, of the
original drawing and the etching made from
it. In his effects of light and shade Mr.
Roth often recalls Meryon, while his hand-
ling of line is summary and effective, a
maximum of effect being produced by a
minimum of execution. Witness "Amiens,"
"Gisors" and the "Pont Neuf." Most at-
tractive are the aerial views such as that
looking down on "Assisi."

School Art League's Annual Show.

Interior decorations costume illustrations,
drawings of birds and animals and em-
broideries will be shown in the Fine Arts
Galleries, 215 West 57th Street, October
12-17, from 2 to 6 P. M., by the School Art
League, which conducts an annual exhibi-
tion of the work of the high school pupils.
Work of graduates who have held fellow-
ships in the School League will also be
shown.

Wenger's Stage Settings.

At the Folsom Galleries, 396 Fifth Ave.,
John Wenger, who runs to the fanciful,
decorative and fantastic, and often gets a
great deal out of the combination, is show-
ing a number of his "Modern Stage Set-
tings," as well as several pictures, some of
which are familiar. Mr. Wenger's idea is
to build up a scene without drops or flies,
the effects of the moulded foregrounds (and
backgrounds being softened by gauze), and
the whole suitably illuminated. The results
are attractive, the models including "Orien-
tal," a "Music Room," "Spring," "Pier

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Gynt" and "The Sunken Bell." Among the
pictures are the two figures—"Elegie-Mas-
senet," "The Concert," which might be well
called "The Curtains," and the delightful
night scene, "Etude."

Elverhot Colony Show.

An exhibition of jewelry and silverware
by the Elverhot Colony of Artists, at Mil-
ton-on-the-Hudson, is open to Oct. 16 at the
rooms of the National Society of Craftsmen,
119 E. 19 St., from 10 A. M. to 6 P. M.

Paterson Textile Display.

The First National Silk Convention will
be held in Paterson, N. J., Oct. 12-31, as
already announced. This convention has
been organized by the Chamber of Com-
merce in Paterson, and the local silk asso-
ciations, with the co-operation of the Silk
Association of America. A Committee of
Honor and an Executive Committee are be-
ing formed, including many prominent peo-
ple whose names will be later announced.

The exhibition will be of the highest ar-
tistic and scientific standard, will comprise
about 250 specimens and will be divided
into the following sections: 1—Primitive
Period. Hellenistic and Coptic tapestries
from Egypt, 4-7th Cent. A. D. Decorations
of garments. Entire garments. Silk bro-
cades manufactured at Alexandria. 2—Ear-
ly Medieval Textiles. Byzantine fabrics
after Sassanian models. Early Italian and
Sicilian Weavings (Palermo). German tex-
tiles (School of Regensburg). Early Orient
Persian textiles from Ishahan Tabris. 6—
Gothic Period. The transformation of
style in fabrics through Chinese influence.
Italian textiles, especially from Lucca.
Oriental textiles in Egypt, Syria and Persia
under Chinese influence. (XIV Century.).
4—Pre-renaissance and Renaissance. XV
Century. Venetian and Genoese velvets
(gold and red) with huge pomegranate pat-
terns. Silk weavings of the same period.
XVI Century. Italian and Spanish Dam-
asks, velvets, etc. 5—Orient XV-XVII
Century. Turkish gold brocades from
Brussa. Turkish velvets from Scutari.
Persian textiles from Ishahan Tabris. 4—
France. Velvets, damasks. Louis XIV.
XV and XVI brocades. Italy. XVII and
XVIII Century textiles, especially Vene-
tian and Genoese. Far East. China and
Japan. 8—America. Peruvian Tapestry
work.

It is to be remembered that a similar
movement was started fifty years ago by
the Chamber of Commerce, Lyons, France.
This led to the foundation of the famous
Musée des Tissus (Textile Museum) in
Lyons, and it may be that the attempt in
Paterson may lay the foundation of an in-
stitution which will develop education and
rouse an interest in textile art in the great-
est center of the silk industry in the United
States.

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NOTES OF ART AND ARTISTS

An exhibition of the work of American women artists is on at the galleries of the Milwaukee Art Society.

A memorial window to Julia S. Chapman was unveiled at the Classon Ave. Presbyterian Church, Brooklyn, Oct. 3. The subject is a symbolic figure of Faith and the window was designed and executed by the Tiffany Studios.

Clifford W. Ashley, a pupil of the late Honard Pyle, and a marine painter of New Bedford, Mass., is exhibiting at the Hotel du Pont in W. Pyle's native city, Wilmington, Del., a collection of oils and water colors illustrating the whaling industry and the coast and island of Jamaica.

A benefit performance for French and Belgian artists, musicians, painters, sculptors and actors, rendered destitute by the war, is to be held on or about Nov. 10 at the Metropolitan Opera House. M. Capilani, jeune premier at the Comedie Francaise has arrived to make the preliminary arrangements, is commissioned by M. Dalimier, the French Minister of Fine Arts, and also represents the Societe Fraternelle des Artistes, to which organization the proceeds of the benefit will go.

Julian Scott's "Distant View of Moki Pueblo," which was cut from its frame in the Hemenway collection in the Peabody Museum, Hartford, two months ago, has been returned. It was taken by a young man of a prominent family, and sold to a man who gave it as a wedding present. Assistant curator Willoughby saw the picture and identified it.

The October exhibitions at the Detroit Museum include works by Everett L. Warner, and a loan collection of pictures owned by Mr. E. L. Ford, of Detroit, which includes examples of English, Dutch and Barbizon masters.

Luis Graner, the Spanish artist, who, after spending part of last winter in New Orleans, went to California, is arranging to show the results of his trip at the Delgado Museum, New Orleans.

Watercolors by Alexander Robinson and pictures loaned by local collectors are shown at the Memorial Gallery, Rochester.

The Phila. Art Alliance to promote the arts of music, painting, the drama, sculpture and interpretive dancing, was chartered on Sept. 28. The membership is by invitation and there is to be a club house.

De Witt C. Lockman recently completed a portrait of Miss Howard, formerly of the Century Opera Co.

Miss Helen Parker has been appointed assistant museum instructor at the Chicago Institute.

Mrs. Edward C. Gale's purchase of eight of the Morgan porcelains from the Duveen Brothers has been presented to the Minneapolis Museum.

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CHICAGO INSTITUTE—28th Annual Exhibition.

Opens	Nov. 16
Closes	Jan. 2, 1916
Entries by	Oct. 22
Works received	Oct. 25—Nov. 2

DOLL & RICHARDS, Boston—2nd Annual Art Students Exhibition.

Opens	Oct. 29
Works Received	by Oct. 9

NEW YORK WATER COLOR CLUB—26th Annual Exhibition.

Opens	Nov. 6
Closes	Nov. 28
Works Received	Oct. 22 & 23

SOCIETY OF MINIATURE PAINTERS—(Pa. Academy).

Opens	Nov. 7
Closes	Dec. 12
Entries by	Oct. 9
Works received	Oct. 25

PHILADELPHIA ART CLUB—18th Annual Exhibition of Watercolors, Black and Whites and Pastels.

Opens	Oct. 24
Closes	Nov. 21
Entries by	Oct. 16
Works Received	Oct. 16

PHILADELPHIA WATER COLOR EXHIBITION (Pa. Academy).

Opens	Nov. 7
Closes	Dec. 12
Entries by	Oct. 16
Works received in Philadelphia	Oct. 18, 19 and 20

Ogonquit has a rival. The members of the Palette and Chisel Club, of Chicago, have been painting an undraped model in the woods of Lake County, Ill.

The Mary B. Blair collection of Medieval and Renaissance, lent by Mrs. Chauncey J. Blair, is now on exhibition at the Albright Gallery in Buffalo.

A collection of Navahoe blankets and Mexican serapes owned by the Museum of Natural History is on view at the Municipal Art Gallery, Irving Place at 16 St.

Mr. George Leland Hunter's lecture promenades on tapestries, rugs and furniture at the Metropolitan Museum will begin the week of November 8. Mr. Hunter will also give in the class room of the Museum, opening on the afternoon of November 9, an illustrated course of 18 talks on the "History of Civilization as Manifested in Art."

PITTSBURGH ARTISTS' JURY.

The jury selected by the Associated Artists of Pittsburgh for their 6th Annual Exhibition at the Carnegie Institute consists of W. M. Chase, C. W. Hawthorne, W. S. Robinson, G. W. Sotter, Margaret V. C. Whitehead and A. W. Sparks with James Bonar, president of the Associated Artists as chairman. The jury will meet Oct. 15.

OCTOBER ART MAGAZINES.

The International Studio for October has a good Autumn table of contents, of which the most interesting are Francine Almond's "Impressions of Brittany," delightfully illustrated with sketches in colored chalks by Douglas Almond, an appreciation of "Three New York Painters," Robert Henri, George Luke and George Bellows, by John Cournois, one on Canadian artists and the war by H. Mortimer Lamb, and an illuminating critical discourse by Christian Brinton on the Foreign painting at the Panama-Pacific Exposition.

There are the usual good illustrations. Arts and Decoration for October has for its cover design a reproduction in brown tones of a Degas ballet girl picture. Guy Pene Du Bois has an essay on "Nationalism in Art" as exemplified by the Boston group of painters, which "is wrote sarcastical," and William B. McCormick discusses the work of "Four New York artists in a Newport chapel—namely Durr Friedly, Paul Manship, Eleanor Deming and Helen Keeling Mills.

Childe Hassam is the subject of the "Who's Who in Art" monthly sketch.

AMONG THE DEALERS.

Messrs. Henry and Joseph Duveen sailed Tuesday on the Nieuw Amsterdam. They stated, in an interview, that they were going abroad to complete an important art deal, to visit both Paris and London and return in mid-November.

Mr. E. F. Bonaventure is to show at his galleries from Oct. 16-23 a collection of XVIII Century French and English engravings.

Mr. and Mrs. Roland F. Knoedler are back in town after a summer spent at the White Sulphur Springs, Va., and Atlantic City.

Mr. George W. Stetson, has leased his residence at 26 E. 45 St, for ten years to Mr. Ben-Simon, a dealer in antique furniture. Mr. Stetson has been asking \$10,000 a year rental.

Mr. George Durand-Ruel is expected from Paris at the galleries, No. 12 E. 57 St., late this month. The many friends of M. Durand-Ruel, Sr. will be glad to know that he is in excellent health and very optimistic as to art business conditions and the result of the war.

Mr. James P. Labbey of Kleinberger & Co., who returned from Paris last week said in an interview, "I expected to find many art works on the market at war time prices, but was surprised to find everywhere both dealers and private collectors asking more for paintings than ever before, and that no one seemed at all anxious to sell. There is no stampede in the art world on the other side, but on the contrary, the war seems to have increased the tenacity with which Europeans are holding on to their art. This may be caused by the spirit which the war has developed in the people. I have found that they do not want to part with their pictures even for prices in excess of those that prevailed before August, 1914."

Mr. Herbert Labbey, of Arthur Tooth & Sons, of London, arrived from London last week and brought a number of important canvases.

Mr. A. H. Bahr, who for two seasons made successful exhibitions of oriental art at the Montross Galleries, 550 Fifth Ave., arrived Thursday on the New York.

Mr. Louis Ralston, of the Ralston Galleries, 567 Fifth Ave., returned from Europe on the New York Thursday.

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BERLIN PHOTO. CO.'S DISPLAYS.

Mr. Martin Birnbaum, of the Berlin Photographic Co., announces a most interesting series of exhibitions for this season, in spite of the War. The first five will consist of the following: Original paintings and recent decorations by Leon Bakst, who is coming to this country, in person, to superintend the settings at the Metropolitan Opera House, original paintings, graphic work and applied art by Emil Orlik, the work of Stephen Haweis in Fiji and the Bahamas, and the first New York exhibition devoted solely to the new works of Paul Manship.

Late this month there will be an exhibition of oils, watercolors and graphic work of Anne Goldthwaite. An international exhibition of a most interesting nature is also being arranged.

COLLECTORS' MARKS.

A new handbook on Collectors' Marks, to replace the nowadays wholly incomplete work of L. Fagan, is in course of preparation. Thanks to extensive research and the many notes kindly put at the disposal of the compiler by some friends, it has already been possible to triple Fagan's work.

The needed material, however, is so widely diffused and so many private collections are still not known, that more general assistance would be very welcome, so that the work may be brought to the highest degree of completeness. The compiler, Mr. Fritz Lugt, will therefore be grateful for the sending of any little-known marks and the identification of unsolved marks, to his address in Holland: Van Baerlestraat 10, Amsterdam. Every collector is invited to send him original impressions of his own stamp, or tracings of other collectors' marks found on prints or drawings. All accompanying explanatory information concerning the personality of the collectors and characteristics of their collections will be valuable.

"ART AND THE CHILD."

The Art Alliance of America will hold a public exhibition to open in the last week of November, extending to the middle of December, of "Art Associated with the Child."

It is planned to include any phase of art expression relating to children, such as Portraiture, Sculpture, Miniature, Interior Decoration, Furniture, Theatrical Arrangements, Books and Plates, China, Pottery, Dolls, Toys, Games, Fancy Costumes, Play Rooms and Play Houses, and Table Utensils.

The idea originated with W. Francklyn Paris, the architect. Already several museums and institutions are asking for the exhibition after its ending in N. Y.

The locality is still uncertain, but may be the former Knickerbocker Club building at 32 St. and Fifth Ave., or possibly the Colony Club.

Mrs. Harry Payne Whitney is doing a mantel, several architects are planning play houses and numerous interior decorations.

Mr. Carlton Moorepark is repeating the frieze he did for Lady Warwick's nursery, while Mr. Harrie T. Lindeberg, the architect, is designing the room for it.

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